2: Batchelor M-5 (1877-1924)1927
AB6 Ainu AB6

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WEAVING CLOTH AND DOING EMBROIDERY

2: Batchelor M-5 (1877-1924)1927
AB6 Ainu AB6

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MAKING A MAT

[P. 318 (A)]

3: Hitchcock N-5 (1888) 1891 AB6 Ainu AB6

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AINO WOMAN, URAP.

[Facing p. 442 (I)]

3: Hitchcock N-5 (1888) 1891 AB6 Ainu AB6

WEAVING.

As already stated, the Ainos use the bark of the *Ulmus montana*, 286
which they call *ohiyo*, sometimes also the bark of *U. campestris*, for the manufacture of cloth. The fiber is not disintegrated, as for spinning, but the bark is softened by soaking in water and working, when it is easily separated into thin, wide ribbons, and these are readily split into long, slender threads. These threads are tied together end to end, without twisting, and wound into balls. Such threads are used for both warp and woof.

The loom is simple, but well made. Fig. 82 represents an Aino

Fig. 82.

AINO WOMAN WEAVING.

woman engaged in making the *ohiyo* cloth. The weaver sits on the floor, passing the rope at the lower end around the body, and stretches the warp by leaning back against it. As the cloth is woven, it is rolled on the stick in the well-known manner.

Mats are woven in the same manner as in Japan. Plate CIV repre- 285
sents an Aino woman making a mat. The long binding-threads are weighted with stones at the end and thrown over the beam, alternately backward and forward, twisting the threads each time. Such mats, varying greatly in size, are in universal use among the Ainos. They are made of the rush known by the Japanese as *suge*, *Scirpus maritimus*. They are usually woven with brown and black squares, arranged in peculiar but regular patterns. The colored parts are made with dyed 285
bark, probably because the rush does not take color well. The bark of 386
Shina no-ki (*Tilia cordata*) is usually employed for the colored portions, but I have also specimens of the *ohiyo* bark from Abashiri, which have

3: Hitchcock N-5 (1888) 1891 AB6 Ainu AB6

been colored black and brown for the same purpose. The brown color is produced by soaking the bark in water along with the bark of *Æsculus turbinata*. The black color is similarly produced from the bark of the *han-no-ki*, (*Alnus Maritima*.) The *suge* is also used for making small bags. Similar bags are sometimes made of straw.

The bark of the Linden (*Tilia cordata*) is much used for twine, and a strong braided cord is made of this fiber. The Aino fish-nets are made of the same material.

CARRYING BURDENS.

The usual mode of carrying burdens is by means of a band of woven or braided *ohiyo*, *Ulmus Montana* bark, passing over the forehead and tied behind the load on the back, as represented in Plate CV. These bands, called *tara* or *packai-tara*, are used also for carrying babes on the back. Sometimes a straight stick, about 15 inches in length, is tied so as to hang horizontally in the proper position to support the burden, as shown by one of the bands in the collection. The Aino women make great use of these *tara*. They will carry very heavy loads with them, and it is customary for them to bring large tubs of water to their homes precisely as the man represented in Plate CV is carrying an empty tub.

MODE OF GREETING.

The Aino ceremony of greeting is simple and pleasing. The two hands are placed together with palms upward and outward. They are then gracefully raised to the chin and moved downward, stroking the long beard. They may not indeed touch the beard, but the movement is the same. It may be shortened to a mere flourish of the hands, just as a bow may be made formal or short.

It is now quite customary for the Ainos to bow in greeting. Sometimes they squat on the floor, and then bend over until their foreheads nearly touch it. This custom is undoubtedly borrowed from the Japanese, and is not at all pleasing, as their original form of greeting certainly is. A good description of the usual form of greeting is thus given by Mr. Blackiston:

> My Aino was a stranger to these people, so on meeting, before exchanging a word, he went through a ceremonious form of salutation individually with each of the principal men. This they performed by going down on their knees, holding out the hands with the palms together, rubbed them backward and forward twice, the saluted party following the motions of the saluting one, then raised both hands to a level with the chin, palms uppermost, lowered them, raised them again, stroking the beard, lowered them and performed the last operation over again, which completed the ceremony.

Mr. Greey thus describes the Aino greeting represented in Plate CVI, taken from the original Japanese drawing:

> The three chiefs placed their left hands over their right and began to rub them. This they continued to do for over five minutes, during which time they looked very

3: Hitchcock N-5 (1888) 1891 AB6 Ainu AB6

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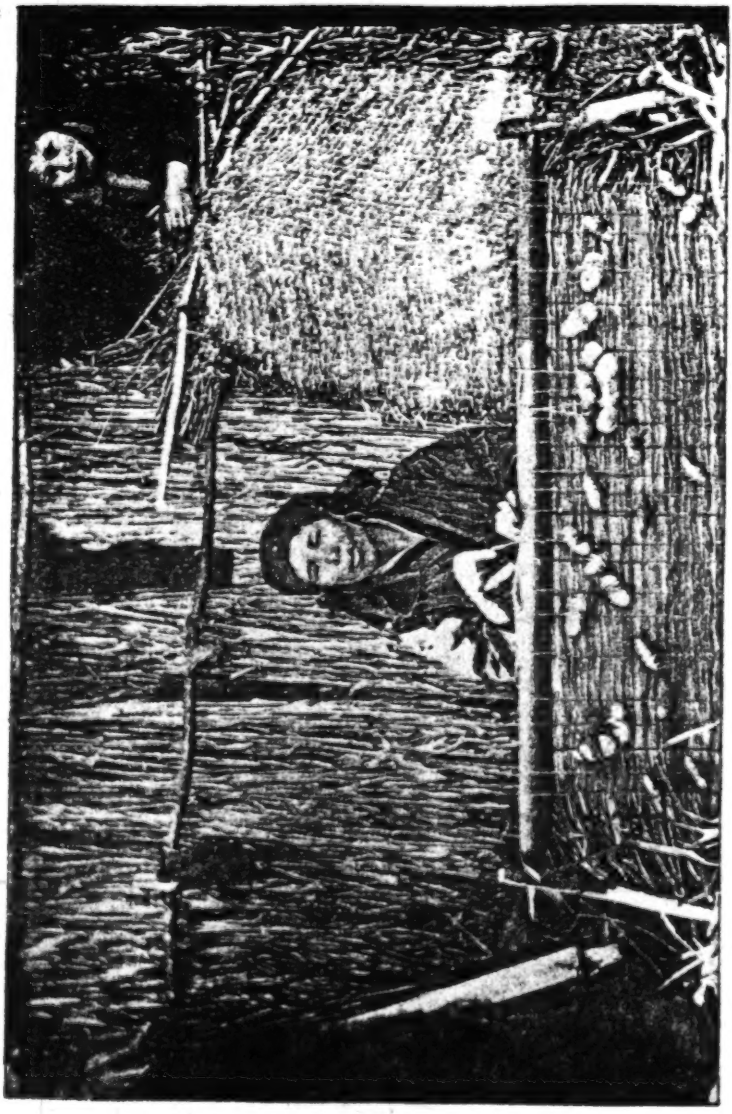

AINO WOMAN MAKING A MAT.

[Facing p. 464 (A)]

4: Landor T-5 (ca. 1890) 1893 AB6 Ainu AB6

The other contrivance in Ainu huts which strikes one as being simple but clever is the hook suspended over the fire. The rope is passed over a rafter. One end of it is fastened to the hook, the other, as shown in the illustration, to a piece of wood through which the hook has previously been passed.

ROASTING HOOK.

Mat-making is closely allied to weaving, and is worked entirely on the same principle, but without the aid of any kind of machinery. The bulrushes are crossed and woven coarsely, and plaited flat. One of these mats is used in Ainu huts as a door—"the *Apa Otki*." A smaller one is hung over or by the window.

Naturally, Ainu huts are somewhat draughty The imperfectness of the door and window-fittings, the large outlet for the smoke, besides the wind which finds its way through the thatched walls, make Ainu dwellings "ideal" to anyone wishing to "catch his death of cold." The Ainu do not much mind it.

The roof is low, and from it hang the winter provisions of dried salmon captured during the autumn. This gives an additional odour to the already strong scent of the hut—an "ancient fish-like smell," not redolent of the perfumes of Arabia. The smoke inside the hut is so dense when there happens to be a fire burning that one's eyes stream with involuntary tears, and one is nearly choked. When the days are short in winter the Ainu sometimes light their dwellings with a stick to which is fastened a piece of animal fat. It is hung up aloft, and when the lower end is lighted the fat slowly melting serves to feed the flame and keep this primitive lamp alight. Another mode of illumination is by firing a lighted piece of birch bark on a stick previously split at the upper end. The third way is by filling a large shell with fish-oil and burning in it a few strings of elm-fibre. None of these methods come much into use for everyday life, as, unlike the negroes, the Ainu are not fond of sitting up at night, except on extraordinary occasions; and when by chance they do sit up it is by the light of the fire only.

If a stranger stops for the night in an Ainu hut, he is made to sleep directly under the east window; but the family take good care to sleep all together on the north side, which is the

4: Landor T-5 (ca. 1890)1893 AB6 Ainu AB6

most distant point from the door and the window. Occasional callers are received on the side nearest to the door.

The few Ainu who possess mats on which they sit during the day hang them up at night round the hut, probably to protect themselves from the liberal ventilation, which even those who are used to it find trying when a gale is blowing or the thermometer is very low.

There is no particular spot inside the hut set apart for meals, and the refuse is either thrown into a corner of the hut or flung outside the door and left there. It is difficult to say whether the inside or the outside of an Ainu hut is the dirtier. Heaps of stinking refuse are accumulated round the dwellings, and in summer-time these heaps are alive with vermin—mosquitoes, flies, *abu*, and black-flies. It is quite sufficient to move a step from the door to see a cloud of these noxious insects rise, and each one of them will have a bite at you.

Inside the house you are no better off. *Taikki* (fleas) are innumerable, and of all sizes, not to mention other well-known but usually anonymous enemies of the human skin.

The first night I slept in an Ainu hut, though I was provided with insecticide powder, I was literally covered with bites. With my fondness for statistics I proceeded to count them, and only from my ankle to my knee I counted as many as 220. The rest of my body and my head were covered in the same proportion, but I gave up the attempt to ascertain the exact number—the task was too overwhelming. My skin, however, got so inflamed by these bites as to produce fever, which lasted two or three days. After that time I never again suffered to such an extent, perhaps owing to the fact that no free spot was left to attack, or may be from that curious process called acclimatisation.

The Ainu huts are built entirely above ground, and are used alike in winter and summer.

In olden times the hut was always destroyed at the death of its owner, or when abandoned; but in the former case the custom is seldom practised now, and in the latter they are merely left to decay.

It is singular that migrating Ainu, coming across an uninhabited hut, never live in it, but build a new one for themselves.

11: Watanabe E-4,5 (1951-1959) 1964 AB6 Ainu AB6

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	Ainu Names	Scientific Names	Habitat	Parts Used
3.	Pukusa	Allium victorialis	Shady woods	Young leaves
4.	Korokoni	Petasites japonicus	Common	Young stalks
5.	Soroma	Osmunda cinnamonea	Wet places	Folded leaves
6.	Shikerepekina	Spathyema foetida	Wet places	Young leaves
7.	Pukusakina	Anemone flaccida	Half-shaded woods	Young leaves
8.	Tuwa	Pteridium aquilinum	Open or half-shaded places	Folded leaves
9.	Ukurukina	Hosta japonica	Open or half-shaded, somewhat wet places	Young stalks
10.	Trep	Cardiocrinum Glehni	Shady woods	Bulbs
11.	Pui	Caltha Barthei	Open stream-side	Young leaves and stalks
12.	Ninum or niseu	Juglans manshurica	Terrace along streams	Nuts
13.	Shikerupeni	Phellodendron amurense	Deciduous woods	Fruit
14.	Hat	Vitis Coignetiae	Woods	Berries
15.	Kutchi	Actinida arguta	Woods	Berries
16.	Setara	Malus baccata	Sunny places	Fruit
17.	Shiuri	Prunus Sziori	Woods	Fruit
18.	Komni	Quercus dentata	Hills and plains in coastal regions	Nuts
19.	Peroni	Quercus crispula	Hills and mountains	Nuts
	Plants for raw materials:			
20.	Sariki	Phragmites communis		Stalks for roofing, walls and receptacles (*rusa*)
[285] 21.	Shiki or ki	Miscanthus sacchariflorus		Stalks for matting (*aputuki*) and torch for salmon fishing
[285] 22.	Shikina	Typha latifolia		Stalks for matting (*tomo*)
[283] 23.	At-ni	Ulmus laciniata		Bast fibres for clothing (*attush*)
24.	Tat-ni	Betula spp.		Bark for receptacles (*yaru*), torch and spills
[278] 25.	Suruku	Aconitum		Roots for arrow poison
[283] 26.	Kap-hai	Laportea bulbifera		Bast fibres for thread
[283] 27.	Hu-hai	Celastrus orbiculatus		Bast fibres for fishing-nets

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11: Watanabe E-4,5 (1951-1959) 1964 AB6 Ainu AB6

221 at home and busied themselves gathering edible plants, especially herbs, on
462 the neighbouring river-banks or river-terraces, and boiling and drying them
[251] for storage. These female activities, essential for recurring winter life, lasted intensively until midsummer or throughout the whole summer. During the spring, the river fish were not yet plenty, but there were some runs of fish such as *chirai*, Hucho perryi, or *supun*, Triboloden spp.. The deer hunters, who had migrated to their huts, returned by turns to their houses, even during the deer season, to carry home their game, and they utilized such opportunities to catch these river fish. When the hunting season was over, the hunting parties returned in the middle of spring to find little to do except this kind of fishing, until the cherry salmon appeared.

Summer.—The season was the time devoted to fishing and collecting. In early summer, all men, now living at home with their families, began catching cherry salmon that appeared in the river near their settlement. And when by and by the cherry salmon began to spawn, they moved their major fishing grounds from the river to small tributaries. At this stage, some local groups on the upper Tokapchi (p. 27) migrated regularly to the same streams at some distance from their settlement and lived in huts which served as their fishing bases, while others fished near their own settlement, living at
[251] home. Females also took some active part in fishing, and broiled and dried their catch to preserve them. Females, however, had more important work
[285] to do during this season. They had to gather certain edible roots (Cardio-
[287] crinum Glehni) chiefly along the river banks, and make starch from it; besides, they had to do such domestic work as weaving bark cloth and making baskets. Therefore, when the local groups went migrating to some cherry salmon fishing sites, part of the female population, especially housewives, remained at home. Again, some members of the fishing groups in the huts at the fishing sites returned home by turns frequently, chiefly to carry home their catches.

Autumn.—It was at this season, when dog salmon run upstream in place of cherry salmon and deer's meat grew greasy, that the Ainu prepared their main food for the winter in which it was difficult to gather any. Therefore, their food gathering activities became most intensive at this season. Most of the males remained at home with their families, catching dog salmon in the neighbouring rivers and pursuing deer in the fields on the river-terraces near the settlement. But some of the males, younger and more expert hunters, did so only in the early part of this season, and with the coming of mid-autumn, sped migrating to their huts near the hibernation centres of the bears to hunt them. The autumn bear party was generally smaller in size than the spring one, for in that season deer hunting and dog salmon fishing was of special importance for securing winter foods.